not producing works of the same astonishing magnitude, still formed successful rivals, by adding perfection of proportion and simplicity of form; and the Romans subsequently, though adopting the architecture of the Greeks, still further advanced the arts by adding magnificence. Perhaps they did not make so distinct a step to originality of conception as the Greeks did, when borrowing from the parent source, Egypt. On the decline and fall of Roman power, purity and perfection in the art became entirely disregarded, giving place to a most curious mixture of arches, columns, and ornament, without any certain rule to determine the proportion. Then flourished, in more or less perfection, all the several styles and stages of Gothic architecture, which was likewise without precedent; sometimes expressing durability and strength by circular arches and large columns—at others, with pointed arches with groups of columns tied together, models of lightness and marvels of construction. And all these, singularly incongruous one with another, have been adopted by us moderns: in fact, this London has copies, or at least representatives, of every known building peculiar to every age and country, though some are such vile productions, that one is tempted to wish that

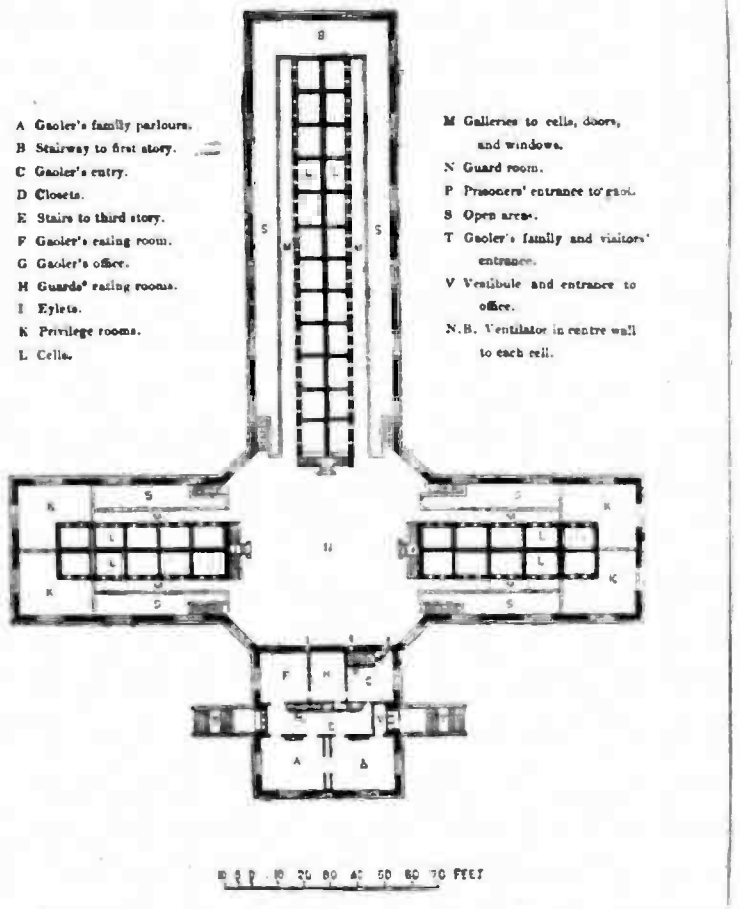
"The Goth, the Christian, time, war, flood, or fire"

would relieve us of their presence. In speaking of the architecture of any country we usually hear something about the "Augustan age," or that period when the arts were cultivated in the most pure style; now, whether England has ever seen that age, or if it is in the good time coming, it would be difficult to say, for it is not a little amusing to find each wishing to claim his own as the period. Elmes was for fixing the reign of George IV., when Nash and others produced works that have since been pulled down, or new fronted, perhaps, with no greater reason than that the fashion has changed. Thirty years ago it would have been positive madness to have proposed a Gothic church, and now it would be equal madness to propose one in the classic style. Every dog has his day, so truly has every idea. Professor Cockerell made mention in one of his lectures that he himself had known four distinct changes. We have shown, then, that building should be a work of progress, not inaction, but this has hitherto more particularly referred to public buildings alone, not to our private dwellings. Hence is it that old houses find more respectable tenants than the modern fashionable residences. The fact is, in the erection and arrangement of these houses, no new idea is thought of, because of the expense, but they are modelled after the "what was before," with this exception, that every part is to be cut down and reduced to a marketable price, and to pay the good per centage.

It will be noticed that our remarks apply to the numerous small houses erected by builders on the speculation of finding a purchaser; in fact the ready built houses are the stock in trade of these builders, built expressly for sale, with dashing fronts, ornamented enough to produce the "how nice!" from the public,—such as those who occupy and who are the patrons of houses with porticoes of two Doric columns, perched on a flight of steps high enough to serve for an ancient temple, and finally, in the entablature, Gothic battlements for a cornice, guarded by sphinxes or curious lions, anything but thorough-bred. Depend upon it, however small the edifice may be, it will be best to consult some person to make a plan, and then abide by it, rather than purchase the work of men which is the result of but "little knowledge," which is admitted to be "a dangerous thing." Does not the following speak for itself? "T—— S——, bricklayer and plasterer; Jobbing in all its branches; buildings designed in all the five orders of architecture." This is to be seen suspended in very large letters in front of a house in Tottenham, and this perhaps is notified to the public on the strength of having spent a month in some engineering college, where everything is taught at first sight. Depend upon it, so long as the public remain indifferent to becoming judges of building, there exists but little prospect that better houses will be brought into the market. The utility is surely self-evident, in fact it is a point of *self interest*. Let the study be taken up by educated people, and instead of being, as now, simply a professional one, it would acquire a popularity that would have a most beneficial and salutary effect on the art itself;—then would this ennobling art find a refuge from those who play such fantastic tricks with bricks and mortar, as make us "wipe the tear of pity from our eyes."

FRANCIS CROSS.

GROUND PLAN OF NEW GAOL, BOSTON, U. S.


A Gaoler's family parlours.
B Stairway to first story.
C Gaoler's entry.
D Closets.
E Stairs to third story.
F Gaoler's reading room.
G Gaoler's office.
H Guards' reading rooms.
I Eyletts.
K Privilege rooms.
L Cells.
M Galleries to cells, doors, and windows.
N Guard room.
P Prisoners' entrance to gaol.
S Open areas.
T Gaoler's family and visitors' entrance.
V Vestibule and entrance to office.
N.B. Ventilator in centre wall to each cell.
0 5 10 20 30 40 50 60 70 FEET

NEW GAOL IN THE CITY OF BOSTON, U.S. FOR SUFFOLK COUNTY.

A NEW gaol is about to be built in the city of Boston, from the designs of Mr. G. J. F. Bryant, architect. As it differs greatly from any arrangement yet adopted in England, we annex a plan of the ground-story, and a description by the architect.

The gaol will be cruciform in plan, and will consist of a centre octagonal building, having four wings radiating from the north, south, east, and west sides thereof; the north, south, and east wings will contain the cells for the use of the prisoners, and the west wing will be appropriated for the jailor's family, officers' quarters, and the necessary incidental offices and apartments required for the building, together with a chapel and hospital.

The three wings containing the cells are to be constructed upon the "Auburn plan," so called (being a prison within a prison), the north and south wings will each measure 80 feet 6 inches in length and 55 feet in width, and 56 feet in height above the surface of the ground; the block of cells within each of the north and south wings will measure 63 feet 6 inches in length, 21 feet in width, and 54 feet in height, and will be divided into five stories; each story will contain ten cells, each of which will measure 8 feet by 11 feet, and 10 feet high, thus giving to each of these two wings fifty cells.

The east wing will measure 164 feet 6 inches in length, 55 feet in width, and 56 feet in height above the surface of the ground. The block of cells within this wing will be 147 feet 6 inches long, 21 feet wide, and 54 feet high; it will also be divided into five stories in height, each story will contain twenty-four cells of uniform size, with the cells of the northern and southern wings, before described, thus giving to this wing 120 cells.

The spaces around the outside of each block of cells in each of the before described wings (between the cell walls and the exterior walls of the wings) are to be appropriated as "areas," which are to be open from the floor of the lower story of cells in each wing, up to the ceiling of the upper story of cells in the wings; galleries of iron will extend the entire length of each of these spaces, outside of the cells, on a level with each of the floors; these galleries will form a communication with other galleries which are to encircle the interior of the "centre octagonal building" aforesaid, on the same uniform level with the first-named galleries. Each cell will contain a window and a door communicating immediately with the galleries of the "areas." The west wing will measure 55 feet in width, and 54 feet in length, and be of uniform height with the three first named wings: it will be four stories in height, the lower one of which will contain the family kitchen and scullery of the gaoler; the second story will have the gaoler's office, officers' rooms, and gaoler's family parlours; the third story will be devoted entirely to the sleeping rooms of the gaoler's family and officers; and the fourth story will be appropriated for the hospital and chapel of the prison.

The "centre octagonal building", will measure 70 feet square, and 85 feet in height above the surface of the ground. It will be but two stories in height, the lower one of which will contain the great kitchen, scullery, bakery, and laundry, and will be on a uniform level with the lower story of cells in each of the three wings which contain the same. The upper

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